

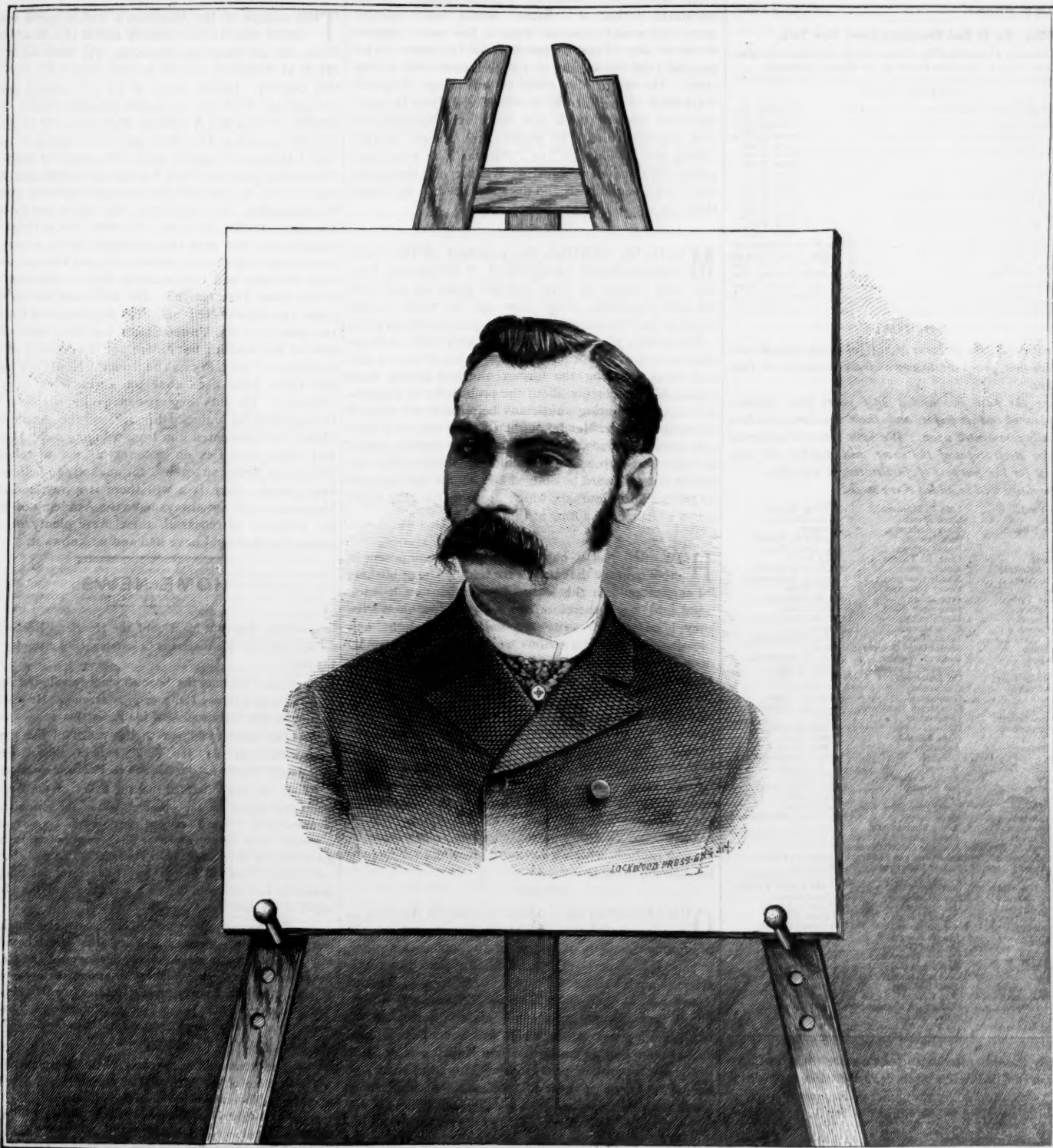
# MUSICAL COURIER

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XI.—NO. 22.

NEW YORK, WEDNESDAY, DECEMBER 2, 1885.

WHOLE NO. 303.



W. WAUGH LAUDER.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. R. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejó,	Stagno,
Kellogg, Clara L.,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Hans Balatka,	Galassi,
Lotta,	Arbuckle,	James Lewis,
Donald,	Liberati,	Edwin Booth,
Marie Louise Dotti,	Ferranti,	Max Treuman,
Geistinger,	Anton Rubinstein,	C. A. Cappa,
Fursch-Madi,—,	Del Puente,	Montegriffo,
Catherine Lewis,	Joseffy,	Mrs. Helen Ames,
Zelle de Lussan,	Mme. Julia Rive-King,	Marie Littia,
Blanche Roosevelt,	Hope Glenn,	Emil Scaria,
Sarah Bernhardt,	Louis Blumenberg,	Hermann Winkelmann,
Titus d'Ernesti,	Frank Vander Stucken,	Donizetti,
Mr. & Mrs. Geo. Henschel,	Fredric Grant Gleason,	William W. Gilchrist,
Charles M. Schmitz,	Ferdinand von Hiller,	Ferranti,
Friedrich von Flotow,	Robert Volkmann,	Johannes Brahms,
Franz Lachner,	Julius Rietz,	Meyerbeer,
Heinrich Marschner,	Max Heinrich,	Noritz Moszkowski,
Frederick Lax,	E. A. Lefebvre,	Anna Louise Tanner,
Nestore Calvano,	Ovide Musin,	Filoteo Greco,
William Courtney,	Anton Udvardi,	Wilhelm Junck,
Josef Staudigl,	Alcuin Blum,	Fannie Hirsch,
Lulu Veling,	Joseph Koegel,	Dr. S. N. Penfield,
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Clarence Eddy,	Carlyle Petersilea,	Emmons Hamlin,
Franz Abt,	Carl Retter,	Otto Sutro,
Fannie Bloomfield,	George Gemünder,	Carl Faellen,
S. E. Jacobsohn,	Emil Liebling,	Belle Cole,
J. O. Von Prochazka,	Van Zandt,	Carl Millocker,
Edvard Grieg,	W. Edward Heimendahl,	Lowell Mason,
Eugene D'Albert,	Mme. Clemelli,	Georges Bizet,

IN reply to numerous inquiries we state that the *diapason normal*, or French pitch, established in 1859, which recently was adopted as the general European pitch at the Vienna meeting, is 870 vibrations for A.

IT is reported that Mme. Patti will receive \$2,000 a night from Director Pollini, under whose management she is to undertake her coming continental tour. We hope for the great artist's sake that there will not be as much of a discount on this reported remuneration as

there was on the much heralded \$5,000 a night which Mme. Patti was to receive from Mr. Mapleson.

IT has often been asserted that talent for music and talent for commerce are such heterogeneous endowments that they have never yet been found coupled in one and the same individual. It was reserved for the *grande nation* to produce the first striking example of the doubly-endowed kind. The new Minister of Commerce of France, M. Lucien Dautresme, is said to be both an able financier and a composer of undoubted merit, the latter fact having been acknowledged by no less renowned a personage than Meyerbeer himself. A one-act work of his, entitled "Sous les Charmilles," was recently produced at the Théâtre Lyrique, Paris, where it met with great success, and it is said to be highly interesting and well written. Another work of his is the three-act lyric drama "Cardillac," which has never yet been performed.

IT is stated on good authority that M. Gounod is writing a pamphlet on "The Reforms Necessary to Place Opera once more on a Sound Basis." If the celebrated author of "Faust" would leave oratorio alone and would strive to write a few more master-works of the "Faust" type, he would do more for his purpose than the writing of ten pamphlets will accomplish. He might also study to advantage Wagner's "Art-work of the Future," in which he will find the principles for his new book laid down very concisely and very logically, and if he would then create another "Ring des Nibelungen" or "Parsifal," he would also practically demonstrate, just as Wagner did, that opera still is on a sound basis and does not need to be placed there by the aid of pamphlets.

MR. H. M. MENDEL, the president of the Nord-amerikanischer Saengerbund, of Milwaukee, Wis., has been obliged to write himself down an ass over his own signature. Some time ago he wrote a long letter to the *Signale*, inviting German musicians to go to Milwaukee, where they all could easily make a thousand dollars a year or more. Now he has written a second letter, revoking the former one, and giving more reasonable statements about the probability or improbability of emigrating musicians being able to make a living there. Mr. Mendel ought to have informed himself about the true state of affairs before writing letters to important European papers like the *Signale*; then he would not afterward be obliged to swallow the sarcasm of transatlantic journals, which are only too glad to be given a chance for a fling at this country.

HOW often has it happened to young composers in this country that they were told by the publisher: "I cannot publish this work of yours because it is too good, and it will therefore not sell!" How often have they been told to write a comic opera, light and pleasing, instead of a serious work, because the public does not care for the latter! However, the taste of the public is not worse here than it is elsewhere, in France for instance, as shown by the reply of M. Paulus, the well-known Paris comic singer, to the statement made recently by M. Sarcy, the critic, to the effect that "the rubbish sung every night at the *café chantants* of Paris is to be attributed to the inability of artists to do justice to the artistic songs of former times." Paulus hereupon answers that this is not the case; that he and his confrères are perfectly able to sing a better class of *chansons*, but that they earn "ten times more money by singing rubbish, which is far more pleasing to their public than anything better."

OUR editorial on the progress of music in America as compared with that of Europe has elicited no end of argument, mostly of course of the opposition order, in European papers. The article has appeared in translation in such well-known papers as *Die Signale*, *Deutsche Musiker Zeitung*, *Berliner Boersen Zeitung*, and others, but all their disputations do not materially weaken the truth of our observations, which has lately been upheld again by no less an authority than Kapellmeister Seidl, of the Metropolitan Opera House. This gentleman, who has had occasion to hear all orchestras of importance now existing in Europe, and whose right to judge nobody will seriously doubt, was present at the recent first Philharmonic Society concert, conducted by Theodore Thomas, and he expressed himself to the effect that "without doubt the orchestra of the New York Philharmonic Society is the finest in the world." What will our transatlantic confrères say to this statement? However, it matters not what they have to say, for none of

their writers has been here to verify the truth, and all their statements therefore are based on either guesswork or hearsay, and consequently cannot stand against facts and truth.

THE New York musical critics are both better and worse off than seem to be their London colleagues. Better in the matter of pay and worse in the matter of time, the first making them dispense with the necessity of, and the latter preventing them from doing what the Britishers are going to do, namely, going lecturing all over the country. About the approaching lecturing tours of Dr. Hueffer, the musical critic of the London *Times*, and our friend, Mr. Joseph Bennett, of the *Daily Telegraph*, our spicy and interesting contemporary, the *London Figaro*, has the following:

One amusing coincidence in the approaching lecture tours to be undertaken by the musical critics of three of our London daily papers is, I hear, that those two excellent friends, the critics respectively of the *Times* and the *Daily Telegraph*, will find themselves lecturing at Birmingham on the same night on Wagner and Beethoven respectively. The opportunity might well be seized for a legitimate duel between the champions of the old school and the new, in good old English style, under the Queensbury rules and the ropes to be pitched opposite the Town Hall.

THE collapse of Mr. Mapleson's Italian opera season, which came to an untimely end at the Academy of Music on last Saturday afternoon, was foretold in THE MUSICAL COURIER several months before his arrival in this country. Italian opera at its best cannot stand a comparison with the musically dramatic works of the modern school, and Americans were not slow in finding this out as soon as they were given a chance to judge. But if Italian opera given with stars may still draw as it does in the case of a Patti, for the sake of the star, when represented by a second-class troupe it cannot possibly be successful. Mr. Mapleson, who owes the directors his rent for the Academy, who owes his artists back salaries, and who owes the American public a countless number of unredeemed promises, found this out somewhat too late and consequently had to abandon part of his New York season. He will now swoop down upon the unprotected and less sophisticated towns in the interior of the United States, but there also we predict for him nothing but failure, for the country at large in matters of art takes its cue from the New York papers, and these have been none too enthusiastic over Mr. Mapleson. He puts the entire blame for his New York failure upon the unlucky directors of the Academy of Music, who prevented him from bringing out "Manon" and other novelties on account of lack of rehearsal. This is too flimsy an excuse for anybody to believe, because where there is a will there is a way, and if Mr. Mapleson could not always have the Academy of Music for purposes of rehearsal, there were plenty of other places that he could have had and he knows it.

## HOME NEWS.

—Miss Emily Winant and the Henrietta Beebe Quartet will take part in a concert at Chickering Hall Saturday evening next.

—Carlos Sobrino, the Spanish pianist, will give a piano-forte recital at Steinway Hall to-morrow evening. He will be assisted by Ovide Musin and Mrs. Ida F. Cortada.

—The latest addition to the ranks of the amateur vocal societies is the New York Oratorio Choral Society. Mr. Morgan Edwards is director and R. P. Moore secretary.

—It has been decided that the ballet of the American Opera shall appear on the opening night of the season after the performance of "The Taming of the Shrew." On this occasion a special ballet divertissement is being prepared, which will be given with the ballet music from Massenet's "Le Roi s'Amuse," and in which there will be over eighty danseuses, including four premières, four secondas, thirty-six coryphées and the advanced pupils of the American Opera Ballet School.

—To-morrow afternoon's Thomas popular matinee is one of the Young People's series. Miss Maud Powell will play David's "Andante and Scherzo Capriccioso," and the other pieces will be Weber's "Jubilee" overture, the andante from Haydn's "Surprise" symphony, the scherzo from Mendelssohn's "Midsummer Night's Dream" music, Rubinstein's "Bal Costume" (first series), Joseph Strauss's "Village Swallows" waltz, and Meyerbeer's first "Torchlight March."

—The second public rehearsal of the Symphony Society will take place at the Metropolitan Opera House next Friday afternoon. The concert will be given Saturday evening following. The program is as follows:

Symphony in D minor (new, first time).....Anton Bruckner  
Air from "Nero," Les Stances (first time).....Anton Rubinstein  
Herr Eloi Sylva.  
Overture, "Fingal's Cave".....Felix Mendelssohn  
Air de Ballet, from "Iphigénie en Aulide" (first time).....Ch. Gluck  
Air from "Judas Maccabaeus," "Sound an Alarm".....G. F. Händel  
Herr Eloi Sylva.  
Finale, "Rheingold".....R. Wagner

## What Music Do We Hear in our Churches?

BY EDWARD IRENEUS STEVENSON.

### II.

(Continued.)

IN ROMAN CATHOLIC CHURCHES.

IT has ever been the custom in this Church to perform oratorios, cantatas or other like musical treatment of serious text or sacred story after the regular services of a Sunday or religious holiday. And to this custom, gradually developed, the whole world, Roman Catholic or Protestant or other, owes much of its most valued scores to-day. The solemn and canonical recital of the Passion originated the works of Bach and his successors in the department of Passion-Musik. Particular offices of the days of Holy Week brought about some ineffably lovely and devout-spirited compositions from the golden pens of Italian and German writers for the Church. But the occasional Sunday evening recitals of oratorios here and concerts pay no heed to them. Rossini's "Stabat Mater" is the ideal apparently of what is for edification. The concerts are made up of well-nigh everything under heaven; and those at the Casino and the opera-house called "sacred" by the managers are scarcely different in complexion. For that matter, now and then the entertainment is transferred to the theatre or concert-hall by the ecclesiastical management in charge.

Some time ago a well-known priest of a leading church of the city, in course of some remarks on the special services, declared what is so often repeated, that music "was simply an adjunct to the service—not intended to draw a crowd—an expression of honor and praise to God, and thus far only worthy to be used," and that "the Church had taken hold of music for this purpose and blessed it, elevated it, made it sacred." Does this, then, really represent the view of our clergy in New York city and in America? Are they really striving to work out and help their musicians to work out with zeal and taste and intelligence such just tenets? Is this indifference to drawing a crowd to church to hear music, or carelessness in catering to that crowd's un-instructed or perverted taste? If so, there must be a most successful and extremely quiet opposition for evil from somewhere! Or is it that honest-hearted, faithful and enthusiastic priests are ignorant of what they do and are talking of a basis that scarcely exists, even in shadow here? As for their organists, is it ignorance or indolence, although coupled with devotion or convenience? One and all are bad enough. So far from the Roman Catholic Church taking hold of and elevating music, it would seem that music had taken an uncommonly strong hold of the Church, and was bound to delude and degrade her mysteries as thoroughly as it could; to intoxicate her simplicity and lead her dancing and reeling about her own ineffable altars!

We do not, by the way, see yet decided advance in the direction of congregational singing when that is practicable in this denomination, although there is a tendency toward better knowledge of music in the pews. In his Pastoral Letter for 1882, Cardinal McCloskey alluded to the subject:

\*\*\* It should be remembered that no language except the Latin is allowed during the solemn offices of the Church, and no hymns in the vernacular can be sung during the high masses of requiem, although at private masses, at catechism, at missions (revivals), at meetings and sodalities, and other similar occasions, such hymns may be sung with great profit and edification. Most earnestly do we desire that our people should be accustomed to sing together, and for that do we wish that in all our schools the children be taught the elements of music, and thus choral singing would soon become almost universal in our churches. \*\*\*

This expression is explicit enough and ought to be prosecuted in Sunday schools with more vigor.

Unless the writer errs the Canadian priesthood, some years ago, took vent to the condition of church music in the Dominion and effected an alarmingly radical reform, allowing very little except plain chant or simple polyphonic settings of the service with organ-support. He recollects a conversation with some Jesuit clergymen a few years ago in which the state of affairs was discussed and explained, and the position of the Archbishop asserted. Certainly, in 1881 and 1882, the wide-spread monotony of plain chant in the provincial churches was either refreshing or alarming as one chose to take it, and the distance at which a full choir of stout-lunged French-Canadian choristers could be heard chanting unisonally was something amazing on a clear day with the church windows open. Letters recently written to some authorities there have not brought satisfactory answers for transcription here; but their tenor implies that the average musical service over the line, especially in French districts, is simpler and better derived, although less agreeable to the ear and quite neglectful of Italian classical scores.

Some years ago a very fashionable church was under the charge of one of the most affable and accomplished of priests, a man of high ecclesiastical rank and much artistic taste. The music of his church was his great hobby. He labored over it with his coadjutors of the organ-loft and under his efforts it really became renowned for selection and performance. On his deathbed a friend of the writer called upon him—not of his faith, by the by. After a few sentences of regret and farewell, the venerable invalid fell back weary with the effort and the visitor turned to go. But just as he reached the door the sick man called feebly after him and he looked back to hear him say with an accent of mingled pride and pleading, "You'll surely come to the funeral, Mr. —? The music will be splendid—splendid!" and then sank back content.

Alas! Despite the few laborers for a better light on the

relations of art to the Roman Catholic ritual, it would seem that we have reached the funeral of true devotional music in this Church here; and it is no consolation, only an embittering, to believe that on all sides such music is regarded, in the words of its dead promoter, as *splendid! splendid!*

In our next paper we shall look at what seems to best please the Protestant worshipper.

## Our Vienna Letter.

VIENNA, November 10.

ENFIN! The latest addition to Johann Strauss' already numerous family of operettas, "Der Zigeuner Baron," was presented to our expectant public at the Theater an der Wien on Saturday evening last, and, as might have been expected, welcomed with rejoicing enthusiasm. "The Gypsy Baron" has been pronounced a great success by both press and public. Johann Strauss deserves his good fortune, and is now repaid for the extreme pains he has taken with his latest work, and for the painfully laborious struggle it has cost him to produce it. This, the Waltz-King's tenth operetta, shows a marked and surprising degree of advancement in the composer's development. "The Gypsy Baron" bears the title of "operetta," but in many respects it might be called, with considerable justice, an opera. Many of the finales, arias, duos, move in larger forms, are too dramatically conceived, and too ambitious in their scope to belong to the operetta. It will be remembered that the Intendence of the Hofopernhaus made a desperate but unsuccessful effort last winter to secure "The Gypsy Baron" for the stage of that institution. Had the matter ended less favorably for the Theater an der Wien, its more aristocratic rival would have obtained for its boards a *Spieleoper*, ranking high with many of the same class now contained in the repertoire of the Opera Theater. That Strauss has preserved his delightful originality in "The Gypsy Baron," goes without saying. That the work is full of reminiscence is equally true. But, as the borrowings are always from Strauss, and presented withal in a form so full of charm and freshness, they are not only pardonable, but palatable, even to spoiled musical epicureans.

It may be superfluous to mention that in addition to dramatic finales and arias the operetta also abounds in graceful, merry dance rhythms in piquant harmonizations, in fanciful, really original bits of instrumentation, in popular couplets—briefly, in all those characteristics for which Johann Strauss is justly famous. The scene of the first two acts of "The Gypsy Baron" is laid in Hungary, and the composer was exceedingly happy in his endeavor to give them a strong local coloring. He has kept his promise, and he has kept it well: "Pass auf! Ich komme euch doch noch einmal Ungarisch!"—"Mind if, one of these days, I do not bring you something Hungarian." To hear the endless variety of gypsy melodies contained in these two acts, with their wonderful fire, their pathos, their indefinable beauty, one would fain believe they had been the inspiration of a true Magyar from the sunny Ungar-land rather than the clever work of an Ur-Wiener like Johann Strauss. The scene of the third act is in Vienna, on a site directly before the venerable Stephan's Dom. The libretto of "The Gypsy Baron" is by J. Schnitzer, and is based upon a novelette of Maurus Jókai's. It is not unskillfully constructed, and is excellently adapted for musical setting. Its barest outlines are as follows: *Gábor Bórinkay*, a young emigrant, returns to his native land, after years of exile, to take possession of a heritage left by his father. He meets *Arsena*, the daughter of *Killman Zsupán*, a wealthy hog-breeder of the vicinity. *Gábor* becomes enamored of the maiden, who receives his advances with disdain, but nevertheless gives him the promise of her hand on one condition. He first must become a baron. Soon thereafter a tribe of gypsies appear upon the scene. *Bórinkay* is made their *Wojwoden* (chief), and is now, at any rate, a gypsy baron. At the same time he is smitten with the charms of a pretty gypsy girl, *Saffi*, who immediately causes him to forget all about the proud and cruel *Arsena*. *Saffi* becomes the betrothed of the happy young man. In the second act *Bórinkay* discovers a treasure that has lain buried for years in the ruins of an old tower in his father's possession. While he is still in the bewildered contemplation of the glittering heap of jewels and ducats, *Count Homonay* appears upon the scene with a regiment of hussars to enlist new recruits for a war against Spain. *Bórinkay*, fired with patriotic enthusiasm, presents his treasure to *Homonay*, to be used as a war fund, and marches off as a soldier, together with his tribe of gypsies. Act third witnesses the *revue* of the victorious troops into Vienna. *Bórinkay*, who has distinguished himself in the war, is now made a real baron and united with *Saffi*, who, in the meantime, has turned out to be a Pascha princess.

Comment regarding the performance of the new operetta I will not make further than to remark that it was alike creditable to the impersonators of the different roles as to the masterly stage-management of Jauner. The inimitable Girardi as *Zsupán*, the Hungarian hog-breeder, surpassed even himself, and was, as usual, the soul of the performance.

In grave contrast to the merry, exciting scenes of "The Zigeuner Baron" premiere was a sad event that occurred on the afternoon of the same day in an old house on the Kleppersteig. Leopold Friedrich Freiherr von Hofmann, the honored and loved Intendant of our Hofoper, is no more. The final struggle was short and painful. Often before had the silent messenger knocked at his door and been refused admittance, but this time he was not to be turned away; the summons came and he obeyed—the man to whose guiding brain and hand is due, in so great a measure, the

present proud position of the Vienna Opera House. On Monday the last sad rites were performed, and now he sleeps in eternal repose in the little graveyard at Hinterbrühl, in a leafy spot indicated by his own hand two weeks before the setting-in of the catastrophe that had given him unmistakable warnings of its approach.

Slumber peacefully, good and faithful servant, thou hast earned thy rest.

H. W.

## W. Waugh Lauder and Liszt.

EUERKA COLLEGE, Illinois, October 31, 1885.

Editors Musical Courier:

IN your issue of October 28 you would seem to exclude the possibility of any not mentioned in Nohl's biography of Liszt being pupils of that illustrious man. Now, I should venture to suggest that you have overlooked the fact that some have been with him since the publication of that work, *e. g.*, Eugene D'Albert as a prominent pupil. As I have been interested personally in your columns with this Liszt pupil question, I have the pleasure of enclosing a letter from that master:

LETTER FROM FRANZ LISZT TO W. WAUGH LAUDER.

Very Honored Sir and Friend:

As I receive at least 2,000 letters during the year—not taking into consideration the numerous manuscripts and printed works which are sent to me—you will understand that the punctual answering of the same according to the laws of politeness is well nigh impossible, even were I to write from five A. M. to twelve P. M. and had no other occupation. Will you therefore pardon the tardiness of these lines, and receive at the same time, together with them, thanks for your very kindly feeling.

The combining of the musical recitals with biographical and æsthetic commentaries is indeed a very happy idea, and I congratulate you on the successful carrying out of the same. It would be desirable to introduce such double performances (*doppel Productionen*) on a larger scale. The literary material is not wanting for such a purpose, and is supplemented every year.

Will you not contribute your share by the publication of your lectures on Wagner, Beethoven, Chopin, &c.?

In case you should again include my "Dante" symphony in your programs will you quote the very honoring lines of Wagner with regard to that work.

They appeared in the *Bayreuth Leaves* (*Blätter*) in October or November of 1881.

May I request that you present to my very valued friend, Dr. Leopold Damrosch, my lasting and true regards and respect.

I trust that you have selected for your performance of Chopin's F minor concerto the excellent edition for orchestra and pianoforte by Klindworth. I am convinced that Chopin himself would have praised and recommended the arrangement.

I remain especially beholden to Messrs. Mason & Risch (manufacturers of Toronto, Can.) for the costly gift of a magnificent piano, which they sent to me when in Weimar last summer.

A photograph of the celebrated painting (of myself), by Baron Jonkowsky was sent, a short time ago, from Venice to Mason & Risch.

Receive, dear friend, the repeated assurances of my appreciation, and thanking you, I remain, sincerely yours,

FRANZ LISZT.

P. S.—Send your next programs to Weimar, where, as for many years, I shall spend the summer.

LETTER FROM DR. ROBERT PAPPERTZ, THE ESTEEMED PROFESSOR OF LEIPSIK, TO W. WAUGH LAUDER.

To my highly esteemed and dear pupils in America, Mr. Ernst Perabo, Boston; Mr. Stephen Emery, Boston; Mr. John Himmelsbach, Philadelphia; Mr. Jeckwer, Philadelphia; Mr. Guklemann, Philadelphia; Mr. Von Inten, New York; Mr. Mills, New York; Mr. Stanley, Providence; Mr. Ziegfeld, Chicago; Mr. L. Hermann, Cincinnati; Mr. Carter, Oberlin; Mr. Heidler, Cleveland:

Mr. Waugh Lauder, of Toronto, Canada, one of my most thorough pupils, purposes shortly to undertake a tour through the United States for the purpose of introducing himself in the principal cities as a pianist. Relying with confidence upon the genuine sympathy which was always shown toward me by my pupils, I permit myself to introduce Mr. Waugh Lauder, and at the same time to recommend him as a most excellent artist and an equally amicable gentleman. May I request that you assist him in his artistic endeavors with word and deed, and rest assured of my hearty thanks in return. With best greetings and wishes,

DR. ROBERT PAPPERTZ.

LETTER FROM DR. OSCAR PAUL, THE CELEBRATED TEACHER AND CRITIC, OF LEIPSIK, TO W. WAUGH LAUDER.

Mr. W. Waugh Lauder has secured for himself, by reason of his excellent virtuosity in pianoforte playing, the highest appreciation of connoisseurs and public in this place. Clear and brilliant technique—power, bravure and excellent powers of shading are peculiar to the above pianist, who but a short time ago, during the summer of this year, created not a little sensation in his circle of hearers by his rendition of the Henselt pianoforte concerto.

His excellent technical talents, combined with capabilities of expression, will without doubt continue to win artistic triumphs.

LEIPSIK, September 17, 1895.

Professor at the Leipzig University in the Chair of Musical Science and Teacher in the Conservatorium of Music.

W. WAUGH LAUDER.

—Mr. John A. McCaull's Comic Opera Company will begin a month's engagement at the Star Theatre on Monday evening, December 7, when Millöcker's popular operetta, "The Black Hussar," will be brought forward again with all the singers and comedians seen in this work at Wallack's last summer, except Mr. Digby Bell, who has been succeeded in the part of *Piffbau* by Mr. George C. Boniface, Jr.

—About the Nevada concerts in San Francisco the *Musical and Drama* of that city says: "The event of this week has been the Nevada concerts at the Alcazar. I confess it was with a sigh that I left the hall after the first concert on Monday night. I had been under the impression that the days were past when a manager would dare to present such a company to a San Francisco public. It brought me an additional proof of how little faith is to be placed in the promises of an impresario for an Italian troupe."

## PERSONALS.

**GONE TO TEACHING.**—The well-known singer, Mlle. Antoinette Fricca, of Vienna, where she has been a pupil of Mme. Marchesi, has quitted the stage and has accepted the position of singing teacher at the Turin musical lyceum.

**MME. FURSCH-MADI'S ASSISTANT.**—Mr. Boehry, the amiable artist from the Paris Opéra Comique, who has been engaged by Mrs. Thurber as assistant to Mme. Fursch-Madi in the organization of the vocal classes of the new school of opera, left Paris last week for New York and is expected to arrive here in a few days.

**TO SOOTHE THE CZAR.**—Marsick, the great violinist, has just left Paris and has gone to Russia, where he will appear in several of the more important concerts at St. Petersburg, Warsaw, &c., and where he will introduce several French novelties and a new suite for violin by César Cui, the young Russian composer.

**THE NUMBER OF 'EM.**—The news once more comes from Paris that Mme. Carlotta Patti has fallen down stairs and broken her leg. It will be interesting to know how many more legs the paragraphists believe this lady has to fracture. If she goes on breaking legs at this rate, the newspapers will make the popular vocalist a centipede.—*London Figaro*.

**LASSEN'S ARM.**—Edward Lassen, the celebrated Weimar conductor and composer, has been obliged suddenly, but only temporarily, to give up his position on account of a broken arm.

**VERDI ON REPRODUCTION.**—At the recent celebration of his seventy-fourth birthday, Verdi is reported to have said to a number of friends who inquired after his latest work, "Jago," that he did not think he would ever finish it, "For," said he, "at an age when one is physically unable to feel the pangs of jealousy, it is almost impossible to artistically reproduce them."

**COMMANDS AND JEWELS.**—Mme. Marie Roze last Saturday was "commanded" to Balmoral Castle, to sing before the Queen seven French songs, two of which were encored by Her Majesty. The prima donna was afterward presented by the Queen with a locket of diamonds and pearls in the form of a "marguerite," and the artistic soul of that eminent musician, Mr. Wilhelm Ganz, who "conducted," was made glad with a breastpin of cat's-eye and other stones.—*London Figaro*.

**POPPER STILL UNDAUNTED.**—The marriage of David Popper, the great violoncellist, with Sophie Menter, the still greater pianiste, has recently been annulled through a divorce by mutual consent. The former is soon to remarry, the victim in this instance being the daughter of a Prague manufacturer of cloth.

**CZIBULKA'S IDEA.**—Mr. Czibulka, the Austrian bandmaster, best known as the composer of the "Stefanie Gavotte," a man with a single musical idea—for there are none in the operetta "Pöngsten in Florenz," which is now being given at the Casino under the title of "Amorita"—has just finished a new work of the same order, entitled "Der Jagdjunker," which will be brought out for the first time at the Walthalla Theatre, Berlin.

**ANOTHER DEATH.**—The death is announced from Dresden of Alwin Wieck, the eldest brother of Mme. Schumann. Herr Wieck was sixty-four years of age. He occupied a distinguished position in Dresden as a teacher of singing and the piano.

**NEUENDORFF'S BAD LUCK.**—The failure attending Mr. Adolf Neuendorff's operetta scheme at the Bijou Theatre, Boston, is very much regretted by his friends, who attribute it to the advice of an ignorant and loud-mouthed agent, who calls himself a musical impresario. A benefit performance, and at the same time the last performance under Neuendorff's direction, took place on Monday night at the Bijou Theatre, Boston.

**GONE TO MARCHESI.**—Miss Emily Spader, the well-known soprano, has sailed for Europe on the Normandie, where she intends to study with Marchesi for grand opera, &c.

**MISS JENNIE DICKERSON.**—Miss Jennie Dickerson, the contralto, lately of New York, continues to achieve marked success as the leading contralto of the Carl Rosa Company, now on its regular provincial tour in Great Britain. She has met with the most cordial reception and an immediate recognition of her talents wherever she has appeared. She recently sang in Edinburgh, where she had a signal success, especially in Goring Thomas's new opera "Nadeshda."

## "Amorita" at the Casino.

WE believe that Mr. Rudolph Aronson does not pretend that in the operettas he presents at the Casino he is seeking to elevate the standard of music, but that he simply seeks to please the public, so that it may patronize the house and fill the Casino's coffers. In this, therefore, Mr. Aronson avoids the danger of sailing under false colors. He does pretend, however, to produce a picturesque and charming effect in stage-setting and in costumes and a most agreeable result in ensemble effects. In this art Mr. Aronson is pre-eminent in this city.

In producing Czibulka's operetta "Amorita" (a more euphonious name than "Pöngsten in Florenz"), Mr. Aronson, following out his plan of campaign, has achieved another success in the line of "Nanon," and even of a more pronounced character. The stage-setting, coloring and costumes, together with the popularity of the house, have launched "Amorita" upon a most

prosperous career, despite its feebleness in musical qualities. Miss Pauline Hall has made a "hit" in the work.

Indeed, this is the most happily filled character which she has attempted. Her rich complexion, her beautiful eyes and the voluptuous contour of her form make her a charming picture, while she sings the part judiciously.

Mr. Wilson gets in a great deal of fun, though some of it needs pruning. Frank Celli has a voice of some pleasing characteristics, particularly some good tones. Miss Lucette makes up badly and is awkward. Her singing is excessively faulty. She should get a good instructor in singing and in gymnastics.

The slaves are really a charming picture, too much so for Puritans; their forms are remarkable not only for symmetry, but for the fact that so many of them of the same height and general pattern have been secured.

When Mr. Aronson has caused some of the coarse and really offensive dialogue to be pruned he will have a work admirably presented and probably destined to run as long as he contemplates, until spring.

## Boston Correspondence.

BOSTON, November 21.

THE opening week of the new Hollis Street Theatre, with "The Mikado" as an attraction, has been attended with considerable success. Although Mr. Stetson, who formed the company, might have selected stronger names than he has done, the cast is, on the whole, satisfactory. The cast is as follows:

The Mikado.....	Arthur Wilkinson
Nanki-Poo.....	S. Cadwallader
Ko-Ko.....	John Howson
Pook-Bah.....	Signor Brocolini
Pish-Tush.....	George Olim
Yum-Yum.....	Laura Clement
Pitti-Sing.....	Hattie Delaro
Peep-Bo.....	Perle Dudley
Katisha.....	Rosa Cooke

To Signor Brocolini and Hattie Delaro belong the chief honors of the performance, although John Howson as *Ko-Ko* gives a finished representation. Hattie Delaro, who makes a charming *Pitti-Sing*, is most graceful and pleasing and her clear, flexible voice is well suited to the role. Signor Brocolini has never been heard to better advantage and his acting of the part is such as to call for strong commendation. The balance of the parts are in good hands, but still, as a whole, a stronger company could have been formed with advantage. The houses, with the exception of the second and third nights, have been full, the audiences on those two evenings, although of fair size, being unaccountably smaller. A better attraction for the opening of a new theatre could not have been selected, although Dixey, who was released from his engagement, would also have drawn crowds. The theatre being located in a section of the city where no theatre has been before, it is a matter of conjecture as to its success or failure. That it will succeed is a probability, but before its ultimate success a lowering of the scale of prices will take place.

At the Bijou Ad. Neuendorff's opera, "The Rat Charmer of Hamelin," is being presented for the first time in English. The opera, which has been heard in German in New York, will probably remain on the boards for several weeks, as its success so far has been gratifying. The excellent cast is as follows:

Von Waken, the burgomaster.....	D. M. Babcock
Elfriede, his daughter.....	Janet Edmondson
Veronica, the housekeeper.....	Emma C. Tuttle
Reichling, the city treasurer.....	Rayway
Olga, his daughter.....	Georgine von Januschowsky
Schnubb, a messenger.....	Walter Pelham
Hans, the rat charmer.....	W. H. Fessenden
Peter Gras, the beadle.....	Gus. Kammerice
Oscar, betrothed to Elfriede.....	Percy Cooper

Januschowsky on her *entrée* meets with a favorable reception, and as *Olga* she fulfills all demands on her. Janet Edmondson, too, returns to the theatre which opened with her as *Phyllis*, and has lost none of her power to please. As the *Rat Charmer*, W. H. Fessenden gives a most admirable performance, deserving the highest praise, both dramatically and musically. The balance of the company are all deserving of high commendation, and the chorus shows the effect of long and patient drilling.

WILL WARBLER.

## Music in Providence.

PROVIDENCE, R. I., November 19.

IT is not often that a Providence public is given an opportunity of listening to the first performance of a work of the artistic importance of Dvorák's "Spectre Bride," and it speaks volumes for the enterprise of the management of the Arion Club, as well as for the thoroughness and musicianly qualities of Mr. Jordan's work as conductor, that we can chronicle so successful a rendering of this composition as was given by the club at Infantry Hall last evening. Few composers could have produced so fine a setting of so ghastly a subject, and probably no one but a representative of a race imbued with superstition and whose national life is impregnated with the weird and unnatural could have entered so fully into sympathy with such a poem. It is superfluous to enter into a discussion of the merits of Anton Dvorák as composer, and while I regret that a due regard for space prevents anything like a full analysis of this work, I cannot refrain from drawing attention to certain points which seem of special importance.

First—The consummate manner in which the vocal parts are written, which, in spite of the often difficult intonation, are so admirably adapted as to never give the impression of being unvoiced, which is not always the case with works of marked individuality. The temptation to assign to voices all but impossibilities has been so marked a feature of many modern works of this magnitude that this phase of Dvorák's treatment deserves to be emphasized.

Second—It is wonderful that although so largely written in minor keys it never becomes wearisome, but by the skillful manner in which the interest is sustained to the very last, it is probable that no one but a musician would notice the fact that with the exception of some of the solos it is well-nigh entirely in minor keys. This would, of course, naturally be expected from the subject. A composition of the scope of the "Spectre Bride" will very likely never become a popular work from the fact that, unlike the majority of great works, there is no climax at the end. It is a well-known fact that a massive chorus at the end of a composition will cover up a great deal of tediousness in the estimation of the ordinary concert public, and that many composers realize this fact, sometimes to the detriment of artistic unity, is equally well known. The solos for soprano and tenor are in the main very melodious, and the only phrase that seemed in the least trivial occurs in the tenor solo, "Fair is the Night," at the words "Thou askest much, but let it be," although, doubtless, much of it was due to the amateurish manner in which the tenor of the evening, Mr. C. H. Thompson, delivered this phrase. The instrumentation is very beautiful, and a wise self-restraint in the use of the brass is noticeable, while the scoring at all times is effective and in many places decidedly original.

Mme. Fursch-Madi was very effective in the soprano part, especially in the more dramatic portions. It is seldom that we hear so artistic a singer, and

she can justly be considered one of the foremost dramatic singers at the present time.

Mr. Heinrichs was the same conscientious and thorough artist that he always is, and the difficult and not always grateful baritone solos were beautifully sung. In this connection we would especially emphasize the solo "And at the Door There came a Knock," which was one of the gems of the concert.

Of the tenor we feel that we can say but little in commendation, and he failed to interest us in the least. His singing lacked refinement, his idea of pitch was decidedly at variance with that of the orchestra, and, although taking the part of a spectre bridegroom, his rendition was too literally ghastly to win commendation. The solos are doubtless difficult, but they are very effective and beautiful, and a competent singer would have made his mark in them.

The chorus did its work admirably, although at certain points there was a lack of decision in the attack. But on the whole they sang with a vigor and elasticity which was highly enjoyable. The quality of tone of the female voices especially is remarkably fresh and musical, and in the *ff* passages the tone never became harsh. The club is a remarkably fine organization of singers, and we look forward to continued successes on their part.

The musical outlook is promising this season, and I hope to keep the readers of THE MUSICAL COURIER informed.

A. A. S.

## Music in Des Moines.

DES MOINES, Ia., November 14.

THE event of last week was the concert by Gilmore's famous military band of New York at the Grand Opera House. The occasion brought out a large and enthusiastic audience. Of course, everybody was delighted, for his program was a popular one and pleased the masses.

The members of the Musical and Dramatic Club gave a ballad concert on the evening of the 10th. They were very ably assisted by Miss Anna Fuller. Miss Fuller has been leading soprano for several years in St. Stephen's Church, of Philadelphia. Mr. E. M. Bowman, of St. Louis, will give an organ recital in the Presbyterian Church of our city one evening of next week.

There is a prospect of our hearing Miss Fannie Bloomfield in a piano recital the 1st of next month. Her reputation as a great artist will doubtless bring out all our musicians to hear her. She possesses emotional and intellectual expression combined in such a high degree that her playing will be very educating to musicians and music students.

The Emma Abbott Opera Company, the Nevada Concert Company and Carleton Opera Company are booked for the Grand Opera House in December.

## Baltimore Liederkrantz Concert.

BALTIMORE, November 19.

THE first subscription concert took place to-night at the Concordia Opera House. The program consisted of the "Cantata Cinderella," written by C. D. Grabbe, composed by H. Hoffmann, consisting of three parts. In part one the chorus acquitted itself specially with great honors; the crescendos and decrescendos were admirably executed by the well-trained chorus. The second part showed the baritone and soprano solos to great advantage. This was a genuine musical surprise. The soprano solo deserves special mention. The difficulties in this part were rendered with surprising ease; the chorus also did well. The third part, containing a fugue, was rendered without a fault. Mme. Ortmann (*Cinderella*), and Mr. Steinmüller (*King*) carried off the honors of the concert. Mr. Bitter (*a servant*), and Miss Susie Moffitt did their respective parts only tolerably. The orchestra, as usual, was unevenly balanced, and rather strangely selected, viz.: Two first violins, one second violin, one viola, one 'cello, two double basses, one flute, one oboe, two clarinets, pianoforte, two cornos, one cornet, one trombone, two bassoons and tympani. The result was that the forte passages were decidedly disagreeable, as the double basses, cornet and tympani overpowered the rest of the instruments. In the piano passages the orchestra acquitted itself with credit. There ought to have been at least six first violins, four second violins, and two violas more in the orchestra. The oboe solos were performed in a most artistic manner.

November 28.

The new American opera, "Jack Shepherd," written by A. K. Fulton, editor and proprietor of the *American*, and the music composed by Adam Itzel, Jr., was given at the Academy of Music on Monday night, and is to be continued for the week. I purposely refrained from attending the first and second nights' performances, as it would not have been justly fair and charitable to render a verdict on a first or second night's presentation. Presuming that the third night would show the opera to just advantage, I attended to-night's performance. To analyze the opera musically I will venture to so express my humble opinion that I trust the composer and author will not take offence at my candor. It is not original in melody, harmony or counterpoint. It has but two effective numbers, viz., the finale of the first act and the soldiers' chorus in the third act; the rest of the music is indifferent, lacking spirit, &c. It has but few recitatives; these are rather commonplace; the melodies suggest great similarity to the drinking song in "Giroffé-Giroffé," the Russian national hymn, "Let Me Dream Again," the "Scarlet Sarafan," &c. The general character of the music is similar to Handel's and Haydn's; this was evidenced in the male duet in the first act, in which the composer showed that his forte was oratorio music and not opera. The modulations in the choruses without orchestra accompaniment are ponderous and in old style, the trichord being generally followed by a chord of the second, founded on the tonic, which resolved into the chord of the sixth.

The instrumentation of the first and second acts was rather ineffective and overpowered the solo singers, who vainly tried to compete with the fortissimo of the orchestra, which numbered twenty-four men. The oboe and trombone parts were written in a rather frivolous manner; the only good instrumentation was the quartet of the third act, which was accompanied by two cornos, flute, oboe and bassoon.

In regard to the libretto the less said the better. The principal solo parts were rendered by Misses Rose Leighton, Louise Searle and Jenny Winston. Miss Searle did her part excellently; Miss Leighton sang rather indifferently; Miss Winston played and sang the character of *Jack Shepherd* poorly. Messrs. Bell and Allen had no opportunity of displaying their abilities. The mounting, scenery and costumes were very poor. The orchestra did its part creditably; the chorus was weak and sombre. Mr. Itzel conducted without a score. In spite of the press notices and the royal presence of Prof. A. Hamerick at the first night's performance, the attendance did not increase, but seemingly diminished. According to various opinions, expressed by many of the audience, the opera is a decided failure, and will be withdrawn after this week. I regret it for the reason that I was particularly interested in the opera, as the composer and author are Baltimoreans and well known.

CORIOLANUS.

## Cincinnati Scintillations.

CINCINNATI, November 21.

IT is too bad that so much is going on in New York that THE MUSICAL COURIER demands a cutting down of the reports of correspondents, for there are so many good musical treats in Cincinnati this season that it is impossible to do them all justice in a short letter. But I presume I will have to limit my reports to the *crème de la crème*.

On November 5 was given the first of the Jacobson chamber concerts. An intelligent and fashionable audience filled Smith & Nixon's Hall, and

gave Mr. Jacobson a royal reception. The ensemble was perfect, showing most careful and diligent drilling under a master leader. The selections were Haydn's quartet in G, Mendelssohn's quartet in E flat, and a concerto of Godard's, played by Mr. Jacobson. In the hands of such a man as Jacobson the violin really seems as an instrument of inspiration—rather, it does not seem to be an instrument at all, but some living supernatural being, endowed with the highest sensibilities of feeling, passion and pathos.

PLEO MAJOR.

### German Opera.

THE second performance given at the Metropolitan Opera House on last Wednesday evening brought Bizet's charming opera "Carmen," and with it the debut of Frl. Lilli Lehmann in the title part. The house was comfortably filled, though not crowded, and the audience received the fair singer with distinguished enthusiasm, which increased in fervor and generosity as the evening wore on. Frl. Lehmann seems to us to be the most perfect *Carmen* we have ever heard or seen. Her voice is fine, sonorous and even throughout the entire register; her method and delivery are simply remarkable, and her delineation of the character, while shrinking from the coarseness that mars, to our idea, Mme. Hauk's impersonation of the role, is bewitching without being too free and easy; every motion and gesture is noble and queenly and the whole appearance very well excuses the fervent love with which she inspires the luckless *Don José*. The latter was represented by Herr Alvary, whose screwed-up baritone voice lacks the timbre of the true tenor voice and who in the first act was nothing short of bad.

In the subsequent acts, however, he somewhat gained in accuracy of pitch and other necessary rudiments, and toward the end of the opera he was almost, if not wholly, acceptable. Frau Kraus was the *Michaela* of the occasion, and she made more of the little part than we ever heard made of it before. She sang and acted equally sweetly and sympathetically, and in consequence thereof the audience took to her kindly. Herr Robinson was the *Toreador*, whom he represented with spirit and an easy grace peculiar to himself. Of course he did not escape a *da capo* demand for the popular, if somewhat vulgar, "Toreador" song. The chorus and orchestra, under Herr Seidl's most excellent conducting, did their duty to everybody's satisfaction, although it must be mentioned that some of the tempi were taken decidedly too fast. The *mise-en-scène* was rich and elegant, especially in the *cabaret* scene of the second act.

On Friday night Meyerbeer's "Prophet" was given before the largest-sized audience of the three nights of the season. The performance was a fairly good one, although in many respects it did not come up to the ones given of this work by the late Dr. Damrosch last year. The cause of this must chiefly be found in the fact that the conducting of the work had been entrusted to the late Dr. Damrosch's son, instead of to the great and thoroughly competent conductor whom the Metropolitan Opera House people could command. Mr. Walter Damrosch, leading from the piano score, did very unsatisfactorily in the way of accompanying the singers. His tempo of the great march in the coronation scene was ridiculously slow, in fact, in the beautiful boys' chorus so slow that the poor boys, strengthened as they were by little girls' voices, could not find wind enough to sustain the long notes. The sudden changes in tempo during this fine movement are nowhere indicated, except in the inexperienced mind of the young conductor.

Herr Eloi Sylva, the new tenor, who made his New York debut in the part of *John of Leyden*, won immediate recognition through the artistic use of his fine and cultivated voice. He is a decidedly pleasing and thoroughly musically singer, who also, despite of a not over advantageous *extérieur*, histrionically makes the most of his impressive part. Mlle. Brandt's *Fides* is well and pleasantly remembered from last year, but it cannot be said that she improved on it in last week's representation. The forcing of her voice frequently results in making her upwardly deviate from the pitch, and in the duo with Mme. Kraus, the charming *Bertha* of the evening, the two singers sometimes were nearly a whole tone apart in pitch. Herr Alexi was a very satisfactory *Count Oberthal*, but the three Anabaptists were in their unison passages, through the faulty singing of Herr Kemnitz, the tenor, so badly out of tune that it was painful to listen to them. The stage setting was almost the same as last year, and the coronation scene consequently was quite gorgeous.

At the Saturday matinee "Carmen" was repeated before a large-sized audience, consisting for the greater part of ladies. The performance was an improvement on Wednesday night's and Frl. Lehmann was fairly overwhelmed with applause.

On Monday night Wagner's "Die Walküre" was presented for the first time this season, and the audience was a large one, although it did not come up in size to those who last year witnessed the performance of this great and noble work. The first act, musically, perhaps, the most beautiful of the three, fell somewhat flat, because of the uneven and characterless conducting of Walter Damrosch; furthermore, on account of the somewhat disappointing singing of Herr Stritt as *Siegfried*, whose voice always gave out in power just when a musical climax was reached, and lastly by the bad management of the lights, the point wanted by Wagner of having the sword sticking in the tree, glistening whenever the sword-motive appears in the orchestra, being lost altogether. The second act, though, in spite of judicious cuts, is too long, gained in public favor, through the fine artistic representation. Herr Fischer as *Wotan* was very good; so was Frl. Brandt in the unsympathetic role of *Fricka*, whose recitative singing was simply superb. Frau Kraus as *Siglinde* was as fine as in the first act, and last, but not least, Frl. Lilli Lehmann's *Brünhilde* was as beautiful in appearance as

she was histrionically and musically effective. The singer seemed, however, to save herself for a still greater effort in the third act, and she succeeded in making this the musical climax of the evening. Her prayer for mercy with *Wotan* was beautiful in the extreme. The Valkyries did their difficult work well, Frl. Brandt and Miss Dora Hennings favorably distinguishing themselves, the latter twice by singing the soli which Frl. Goldsticker left unsung. The *mise-en-scène* was almost the same as last year's. The orchestra was fairly good, and at times guiding the conductor instead of *vice versa*. To-night Goldmark's "Queen of Sheba" will be given for the first time, and will be repeated on Friday night, while Saturday afternoon "Die Walküre" will be repeated.

### Thomas Popular Concert.

THE fourth concert of the above series was given at the Academy of Music on Tuesday evening and was well attended. The program opened with a novelty in the shape of Tschaikowsky's third "Suite," op. 55, in G major. The same consists of four movements and is a highly interesting work. The *Elegie* in G is very pretty, but has too little of the elegiac character to deserve its title. The "Valse Mélancolique" in E minor is only rhythmically interesting, it being devoid of strong thematic invention. The scherzo, also in E minor, with a very fine trio in it, is an exceedingly charming movement throughout; but the most important of all is the last, a theme with a dozen variations, which are all of them well-worked, beautifully orchestrated, effective and interesting. The difficult work was well rendered by the orchestra, which furthermore played Beethoven's third "Leonore" overture and Liszt's twelfth Rhapsody.

Miss Emma Juch, who was in particularly fine voice that evening, sang an aria, "Die stille Nacht entweicht," from Spohr's "Faust," and on being deservedly encored added Rubinstein's "Du bist wie eine Blume," with harp accompaniment. In conjunction with the excellent baritone, Mr. Max Heinrich, she was further heard in the duo "Like to a Vision," from Wagner's "Flying Dutchman," which both artists rendered with unwonted fire and energy and for which they were recompensed by the applause of the large and cultivated audience.

### Thomas Popular Matinee.

THE fourth Thomas Popular Matinee, given at the Academy of Music on Thanksgiving Day afternoon, with Mr. Rafael Joseffy as soloist, had drawn quite a holiday public, large in number and enthusiastic in applauding. The program was one of the best-selected and most interesting that Mr. Thomas has so far vouchsafed his subscribers, and reads as follows:

Prelude, Choral, Fugue, Symphony, E flat (Kochel 504), Concerto for piano, A minor, op. 54, Tarantelle (Flute and Clarinet), Ruins of Athens, Overture, Triumphant, op. 43.

Adapted for orchestra by J. J. Abert..... Bach  
..... Mozart  
..... Schumann  
..... Saint-Saëns  
..... Beethoven-Liszt  
..... Rubinstein

The orchestral numbers on the program were without exception well given. Schumann's great and beautiful concerto is not Mr. Joseffy's forte, and he never yet interpreted it entirely to our liking, but on last Thursday, when he appeared nervous and uncertain, he did so less than ever. Much better did he play the trivial "Ruins of Athens" fantasia, but he was equally well received by the public after both, and for an encore he played the Schubert-Tausig-Joseffy "Military March" arrangement.

### Pergolese's "Stabat Mater."

AMONG the most famous musical compositions for the Church extant stands Pergolese's "Stabat Mater." It is one of the four great "Stabats" of musical literature, for with all its beauties we cannot rank Dvorak's composition with the great settings of Jacopone's hymn. The "Stabats" which have seriously arrested the attention of musicians have been these: Palestrina's, written about the sixteenth century, which Wagner took the trouble to edit and provide with expression marks; Astorga's, composed in 1713 for the "Society of Ancient Music," in London, and Rossini's, published in 1841, the work with which the great opera writer closed his career as a composer, and which had occupied his indolent mind for ten years previously, and this of the youthful Pergolese, composed in the third decade of the eighteenth century. Pergolese's "Stabat" is a refulgent example of church music in the sentimentally melodious vein. It has enough old-fashioned "absolute" music in it to fit out a dozen masses. To modern tastes, of course, it sounds archaic, but no musician can remain insensible to its beauties.

The work was written for two women's voices and string orchestra. In the performance of it given in Chickering Hall last Saturday evening by the Henrietta Beebe Quartet, an arrangement by Alexis Lvoff, "member of the Academies of Bologna and St. Petersburg," was used. The Russian writer professed to adhere faithfully to the melodies and harmonies of Pergolese, but he nevertheless proceeded in his work of arrangement with a great deal of freedom. He divided the thirteen numbers of the work between soprano, contralto, tenor and bass, and changed the duets into duets and quartets, once even adding three voices to the solo. He showed much less reverence for the old work than did Johann Adam Hiller, one of Bach's successors at Leipzig, who, before him, had set the work for four voices, though the latter had no hesitation in saying that he had "improved the harmonies." Hiller also increased the accompaniment with oboes and flutes; Lvoff instead wrote in parts for clarinets and bassoons. Miss Beebe called in the aid of Mr. Reinhold L. Hermann and a good orchestra of fourteen musicians, and gave the work an excellent rendering. She was helped by Mrs. Sarah B. Anderson, Mr. Wm. H. Lawton and Dr. Carl E. Marten, and solos for each member of the quartet preceded the church music.

### Standard Quartet Club.

THE Standard Quartet Club gave the first chamber-music soiree of this their eighth season at Steck Hall on last Saturday night, on which occasion the pretty little *salle de concert* was well filled with a musically cultivated audience. The Standard string quartet, which now in place of Hermann Brandt, who has gone to San Francisco, has Mr. Eduard Herrmann for its leader, has not suffered by this change. On the contrary, the ensemble consequent upon apparent thorough rehearsing was better on last Saturday night than we have heard it from the same club heretofore, and if the leader could be induced to not force his tone in forte playing and thus avoid scraping; if, furthermore, the handle (the cellist, Mr. F. Bergner) of this newly-bladed knife could also be changed, we think that the quartet playing would thereby be greatly improved. The second violin, Mr. Roebelen, and viola, Mr. Max Schwarz, seemed satisfactory. The four gentlemen played a pretty, but unimportant, earlier and smaller string quartet in D minor by Mozart, and Schumann's beautiful, thematically, harmonically and rhythmically highly interesting A major quartet, op. 41, No. 3. Between these two a pianoforte quartet in E flat by Rheinberger was rendered, which is effective and well sounding, though rather poor in invention, the themes of the only good movement, the scherzo in G minor, being purloined from Schubert. The piano part of this rather difficult work was well rendered by Mr. S. B. Mills, who thereby again, as so often times before, proved that he is one of the best and most musicianly chamber-music players this city holds. He was twice recalled after the performance.

### Sunday Afternoon Concert.

MR. VAN DER STUCKEN gave the third of his Sunday afternoon concerts on last Sunday at Steinway Hall, when he had the largest audience that has so far attended any of his concerts. The venture may, therefore, be termed as financially successful, and artistically it has so far been no less so.

The concert opened with Beethoven's well-rendered "Fidelio" overture, which was followed by the Grieg pianoforte concerto which was admirably played by Mr. Edmund Neupert. In fact, he gives this particular work with more satisfying interpretation than anything else we ever heard him play. This may be caused through the fact that Neupert is an intimate friend of the composer, whose intentions he knows well, and that the concerto was dedicated to him. Mr. Neupert was enthusiastically applauded and recalled by the public, and had to respond to an encore demand. The other soloist of this concert was Mr. Holst Hansen, who, after singing a baritone aria from Gade's "The Erl King's Daughter," during which he became exceedingly hoarse, had to be excused for his second number, which was to have been the serenade from Mozart's "Don Juan," and which, consequently, remained unsung.

The orchestra rendered, under Mr. Van der Stucken's safe and inspiring guidance, Schumann's beautiful "Evening Song," with a violin solo well-played by Mr. Nahan Franko; a very musicianly-treated and originally-invented "Humoreske" by a resident composer, Mr. B. O. Klein, and the fine incidental music by Massenet to Lecomte de Lisle's tragedy, "Les Erinnyes." This novelty, for the production of which we are truly obliged to Mr. Van der Stucken, is beautiful and highly interesting throughout, and especially noble and grand is the "Religious Scene and Invocation," the violoncello solo of which was rendered satisfactorily by Mr. Bayrhafer.

### Ammoniaphone Concert.

AN interesting concert was given last Friday evening, at Chickering Hall, by the Ammoniaphone Company, which has secured in this country the monopoly of the "artificial Italian air." A short address on the subject by Dr. W. R. Chichester was preceded and followed by musical selections. Miss Anna Trischet and Mme. de Brémont rendered satisfactorily arias and songs by Mozart, Gounod, Schubert and Paolo Tosti. They were encored and received the traditional bouquets. The baritone voice of Mr. Clech showed at its best in the beautiful "Salomé, Salomé," from the "Herodiade," of Massenet, an aria never sung before in America to our knowledge. The powerful voice of Professor Vicarino closed fitly the program. Among the instrumentalists, furnished by the Mendelssohn Quintette Club of Boston, Messrs. Blumenberg and Ryan met with the warmest approval. Mr. Mesnier was encored, a rare feat for an unknown pianist. The hall was full and many physicians and lawyers of prominence were present.

### Musin-Hyllested Matinee.

THE second of the three Musin-Hyllested matinees occurred at Steinway Hall on Tuesday the 24th ult. and was fairly well but not as largely attended as the first one, probably on account of the bad state of the weather.

The two artists first played together Gade's pretty, but not very deep sonata for violin and piano in A. Next Mr. Hyllested was heard to advantage in his own "Variations Sérieuses" on an original theme in C sharp minor. These are very clever and interesting, on the pattern of Schumann's "Etudes Symphoniques," and they showed the pianist's great technical skill in the apparently easy mastery over their numerous difficulties. Mr. Hyllested further played Chopin's ballad in G minor, Lindblad's charming romance in D flat and Chopin's waltz in A flat, op. 34, after which he added as an encore a well-rendered Scandinavian dance. Lastly he contributed to the program Liszt's "Ricordanza" and "Polonaise" in E major.

Mr. Musin rendered, with wonted skill and beautiful tone, Corelli's "La Folia" in D minor, after which he gave for an encore the "Märchen," by Henriques. Later on he played the Bach air on the G string in the Wilhelm arrangement and Vièuxtemps "Tarantelle," and was again enthusiastically encored.

# THE MUSIC TRADE.

## WITHDRAWN.

### Success Rewards Our Efforts!

THE stenciled McEwen piano at the American Institute Fair has been withdrawn from competition. That is all we asked. The silence of the managers of the Institute Fair after our letters and extra had been received by them indicated that they had made a great error (probably unintentionally), and in retiring gracefully from their original position and awarding the "gold medal," as it is called, to the Sterling piano instead of to the stenciled McEwen piano, they did the wisest thing under the circumstances.

We wish it understood again that in exposing peculiar transactions of certain firms in the music trade we simply act for the legitimate trade. Individuals disappear for the time being and systems and methods take their places, and whenever these false systems and methods are crushed by us, that ends our work in that particular instance. Our work with the stenciled McEwen piano at the American Institute, has been as successfully completed as has been our work against the Beatty system and as will be our work against Greener.

From present appearances there is a good deal of work ahead.

There is an institution known as the *American Art (?) Journal*, and whenever we shall begin good earnest work to expose its rottenness and hypocrisy, combined with its unutterable ignorance and stupidity, there will be lively times ahead for some people, but especially for a young man and his father-in-law.

Here is what that paper said in its last issue, and our readers in the trade should investigate the statement carefully.

THE MUSICAL COURIER again gives the McEwen Company a broadside of free advertising. It seems to be alarmed lest the McEwen piano, a stenciled instrument, and a thoroughly reliable one, by the way, should carry off the gold medal of the American Institute. The truth of the matter is that the McEwen piano was simply placed on exhibition and not for competition. The firm, however, placed the Sterling piano, manufactured by the Sterling Company, at their factory, Derby, Conn., in competition, and believe it will carry off the gold medal solely upon its merits. The Sterling Company have never placed a stencil upon their products, and propose to confine their manufacture wholly to the "Sterling piano."

In the above, dictated by McEwen and Blake (both of whom look upon the editor of the *American Art (?) Journal* with contempt for his ignorance), it is intended to convey the impression that the McEwen piano did not compete, while it did compete, and had already been adroitly managed for first award. Next the *American Art (?) Journal*, which is easily led to deny a fact, is made to say that "the Sterling Company have never placed a stencil upon their products." The stenciled McEwen piano we saw at the fair was a piano made by the Sterling Company, and we knew it and know it now, and our statement was never even contradicted.

But why does the Sterling Company suddenly deny in one of its trade organs that it has ever stenciled and that the company propose "to confine their manufacture wholly to the 'Sterling piano?'"

Cannot the editor of the *American Art (?) Journal* see how ridiculous he has made himself? His sheet is used by the Sterling Company to endorse the very position all along maintained by THE MUSICAL COURIER, AND HE DOES NOT SEE IT!

Why should any time be spent upon such a fellow, anyhow? It is too absurd. When they make him ridiculous he does not even know it. On the very same page that *American Art (?) Journal* prints the statement that the Sterling piano is only \$800 and a "very small amount" is that for such a piano! What possible benefit can piano manufacturers derive from a trade paper which prints such a statement?

Absolutely none.

We welcome the Sterling piano in the ranks of the legitimate pianos, but we shall watch it carefully. After acknowledging, as it now has, the splendid position all along taken and maintained by THE MUSICAL COURIER; after proposing to manufacture wholly the "Sterling

piano," the Sterling Company may have a chance to succeed in the legitimate line. First of all, the Sterling piano must give up bad company; it must not be found associated with all the cheap riffraff and stenciled stuff at the McEwen headquarters; it must put on its name-board the place where it is manufactured, not the places where it is sold, and it must assume such a position that when a dealer or a person purchases a piano marked "Sterling," he will not be in doubt as to its origin.

Both Mr. Blake and Mr. McEwen assumed indefensible positions in antagonizing THE MUSICAL COURIER platform. They were bound to recede, and all the other trade papers combined, although defending both of them in every instance, could effect nothing. Our work in this battle will be completed when the above requirements shall have been fulfilled, and not until then.

### ALFRED DOLGE'S REPLY.

Editors Musical Courier:

IN your editorial in No. 21 of THE MUSICAL COURIER regarding the investigation of the "market value" of Weikert's piano felts, you make statements which are untruthful.

Mr. Ranft did not "gain an unequivocal victory," nor was he sustained in every instance by the appraisers. On the contrary, the appraisers compromised the matter, and Mr. Ranft must now pay about five cents more duty per pound than heretofore.

The question of difference in quality, in regard to which the officials are in possession of sworn affidavits of competent judges, was excluded in this re-appraisal, because the experts present, Messrs. William Steinway, Spitz and Seabury, could not give evidence as to the different quality which was considered acceptable. Lastly, Mr. Ranft could not be vindicated, because he was not accused.

It is incorrect to say that Mr. Ranft has been accused of intentional undervaluation by me or by the custom-house officials, that I am aware of.

So much has been printed and said about this investigation that I feel it a duty to my friends in the trade to state the following facts:

Messrs. Ranft stated under oath that the prices which they pay for Weikert's piano-felt are as follows:

Hammerfelt, first quality.....per kilo., mark.	18.80 net.
Hammerfelt, second quality.....	14.29 "
Damperfelt.....	13.74 "

Adding to this the duty, the cost price in New York consequently is:

Hammerfelt, first quality.....per pound.	\$3.15
Hammerfelt, second quality.....	2.47
Damperfelt.....	2.36

The American consuls at Hamburg, Berlin and Leipzig report the market prices of Weikert's piano-felt as follows:

Hammerfelt, F. F. quality.....per kilo., mark.	32.-
Hammerfelt, first quality.....	25.-
Hammerfelt, second quality.....	19.-
Damperfelt.....	25.-

less a discount from 5 to 12½ per cent.

I sell my first quality in Germany against Weikert's F. F. quality at the same price, namely, 28 mark net per kilo.

I can compete with Mr. Weikert in Germany, but not here, because my raw material, "wool," costs, on account of the high duty, very nearly as much as Weikert's felt, duty paid, in New York.

Early in 1884 Mr. Ranft commenced to reduce his prices of Weikert's felt until they reached a point in the beginning of 1885 which startled me, inasmuch as Weikert's felt could not be sold at such prices if duty on market value was paid.

Upon inquiry I found that Ranft did enter Weikert's felt at the Custom-house at the above quoted exceedingly low prices.

Knowing that these were not market prices, I entered my complaint at the Custom-house, expecting from the officials that protection to which I was entitled.

According to law duties must be assessed on "Market Value," irrespective of the price the importer may pay for his goods, because the tariff is based on "Market Value."

Such was the decision in my own case of Poehlmann

wire six years ago, which was entered at about 20 per cent. higher price than any other steel wire, and yet I was compelled to pay duty on 10 per cent. more than the price I actually paid for the wire, because such was the Market Price.

If Mr. Ranft pays duty on Market Value I can compete with him and make a small profit as long as the trade is willing to pay me a higher price for my superior felts. If, however, in this particular case the Custom laws receive an interpretation based on the theory that a German piano or a French action can pass the Custom-house at a valuation 30 to 40 per cent. below the market price at their place of manufacture, because a certain firm has a sole agency for the article and consequently no comparison can be made, then Mr. Ranft can import the Weikert felt at about the cost price of my raw material, and I am so completely at his mercy that I must seek other channels for my labor and abandon the manufacture of Piano Felt.

That I could not gain any more than simply retain my share of the trade if Mr. Ranft would be compelled to pay the duty according to the tariff laws, is conclusively shown by the fact that Weikert's felt would, in the most extreme interpretation of these laws, have cost Mr. Ranft, laid down in New York, as follows per pound:

Hammerfelt, first quality, cost	18.80, duty computed at	
Market Price, mark 28 net.....		\$3.52
Hammerfelt, second quality, cost	14.29, duty computed	
at Market Price, mark 20 net.....		2.72
Damperfelt, cost mark	13.74, duty computed at Market	
Value, mark 20 net.....		2.64

Taking my ruling prices of January 1, 1885, as a basis for comparison I do not hesitate to say that I would consider myself exceedingly prosperous if I could make such an enormous profit on my felt as Mr. Ranft, according to his own statement, can make, even if he had to pay duty on "Market Value."

Mr. Ranft allowed, however, a statement in print to go uncontradicted, to the effect that his business would be wrecked if he had to pay duty on market value, because this would compel him to raise his price 30 per cent.

I have labored hard to establish this industry in America, and have succeeded in producing a Piano felt superior to any other make in the world. To build up the reputation which my manufacture enjoys I spent thirteen years of excessively hard work. I shall not hazard this reputation by decreasing the quality of my felts in order to meet low-priced German competition.

Neither shall I attempt to struggle against the powerful influence which the house of Richard Ranft commands.

Considerable malice has been shown, untruthful articles printed, wild reports circulated, threats uttered and damaging insinuations cast about. I allowed all this so far to pass unnoticed, and I abstained even from visiting my friends in the trade, for the reason that one or the other might be called on as an expert or witness by the Custom Authorities, and ordinary decency impelled me, as an interested party, to avoid even any conversation on the subject.

My future course as to the continuance of the manufacture of Piano-felt rests with the trade and the proper assessment of duty on the imported article. The trade has treated my efforts with kindly consideration, of which I am very proud, and for which I shall ever be thankful.

I know that I can continue to hold my own by fair treatment, as I am willing to continue hard work to sustain my factories and laborers; but should a foreign monopoly control the whole trade I am persuaded that it will be long before any other shall be found with courage to undertake to compete with such a monopoly, no matter what prices might be placed upon their goods.

Respectfully, ALFRED DOLGE.

WE understood in Boston last week that negotiations are in progress tending toward a pooling of the interests of the Munroe Reed Organ Company's share in automatic musical instruments, together with J. McTammany, Jr.'s business and that of the Mechanical Organette Company.

Mr. W. B. Tremaine, of the Mechanical Organette Company, does not deny that negotiations have been in progress, but he also states that no steps have as yet been taken to make a business alliance. While admitting the possibility of such an arrangement as is indicated above, Mr. Tremaine denies that any definite movement has as yet been made, nor does he know when or if any will be made.

## SETTLING WITH GREENER.

CIRCUMSTANCES with which we are intimately acquainted, and the urgency of a situation which is due to the lack of co-operation between the firms engaged in the manufacture of pianos in this country, compel us to admit with much reluctance that a large number of the firms have already made a settlement with Jacob Greener's attorney.

The following is the list of the firms who have, as far as we now know, settled with Greener:

Haines Brothers.....	New York.
Hardman, Peck & Co.....	"
Hazelton Brothers.....	"
Ernest Gabler & Brother.....	"
James & Holmstrom.....	"
J. P. Hale Company.....	"
Decker Brothers.....	"
Decker & Son.....	"
A. Weber.....	"
Peck & Son.....	"
George Steck & Co.....	"
C. D. Pease & Co.....	"
Brambach & Co.....	"
Christie & Son.....	"
Augustus Baus & Co.....	"
William Knabe & Co.....	New York and Baltimore.
C. Kurtzman.....	Buffalo.
Marshall & Wendell Piano Company.....	Albany.
Henry F. Miller & Sons Piano Company.....	Boston.
Vose & Sons.....	"
C. C. Briggs & Co.....	"
Woodward & Brown.....	"
Ivers & Pond Piano Company.....	"
New England Piano Company.....	"
Hallett & Cumston.....	"

Settlement with other firms will certainly be effected by Greener, or rather his attorney, within a few days. And with such an array of names of firms as the above, who in settling give to Greener the prestige he requires in order to prove his claim as patentee, although his patent is not worth the paper upon which it is written—we say with such an array of names staring them in their faces we cannot blame other firms for coming to an arrangement.

Up to now the following firms have not settled:

Emerson Piano Company.....	Boston.
Hallett & Davis Company.....	"
Guild Piano Company.....	"
Behr Brothers & Co.....	New York.
Sohmer & Co.....	"
Wm. E. Wheelock & Co.....	"
Kranich & Bach.....	"
Lindeman & Co.....	"
Horace Waters & Co.....	"
Francis Bacon.....	"
Behning & Son.....	"
J. & C. Fischer.....	"
Chickering & Sons.....	New York and Boston.
Steinway & Sons.....	"

Several firms of piano manufacturers have not yet been sued or approached by Greener's lawyer. F. G. Smith's upright pianos are made with a buff-stop instead of a movable rail, and do not come under Greener's false claim.

The above is a résumé of the Greener case up to date, and now let us see what it teaches.

For years past we have been urging co-operation between the firms of the piano and organ trade all over the country, because it would result in great good to the trade itself and tend to destroy many vexatious burdens existing at present, and would also result in the establishment of a more perfect and more elevated commercial relations between the many concerns constituting this great industry.

Had such a condition as we have aimed to establish existed at the time that this peripatetic attorney of Greener made his first appearance among the piano

manufacturers, claiming, as he did and does, to represent a valid patent, which it is not, he would have been told to go ahead with his threats and his suits; he would have received no temporary sustenance by means of an occasional settlement, and had he brought suits against each and every firm of piano manufacturers the suits would have been defended by one set of attorneys, who would have won them, just as they will be won in this instance by those firms who will never settle with Greener.

However, a vital question now presents itself to this trade, and, as a precedent has been established, it would be vain to disregard what we have to say. If a man can succeed in making thousands of dollars out of the manufacturers of pianos by simply claiming a patent, and by arguing that it would be more economical to settle than to employ an attorney to defend a suit he intends to bring, what will prevent any other person from pursuing the same course?

Mr. Greener claims to be patentee of other inventions in this line of manufacture. His success thus far is not only acting as a stimulus with his attorney, but it may encourage others to enter upon the same speculation.

It costs \$50 or \$100 to secure the services of a competent attorney. But is it judicious, for the sake of a few dollars, to establish the precedent just created in the case of the Greener settlement?

Casting aside for the moment the questions of morality, ethics in business, or commercial principle, and presenting only the question of utility, is not the settlement with Greener an evidence of general weakness? It certainly is. And whence comes this weakness and vacillation? Because there is no co-operation, no combination, but a universal distrust. We hope that our words will not prove prophetic, but unless something is done in the trade which will tend toward a unity of action in such matters, this Greener incident will be the beginning of a series of raids upon the trade.

We hope that those firms who have not settled will agree to combine in accordance with the suggestions privately made by THE MUSICAL COURIER. Let them all enter into that arrangement.

The action of the firms who have not settled should be commended by the whole trade, and especially by those houses who, by force of the circumstances explained above, were induced to settle. These firms may form the nucleus of some kind of combination which may result in a general music trade board of trade. We sincerely hope so.

A word for Messrs. Chickering & Sons. For one-half the sum which this firm has already paid as lawyer's fees a settlement with Greener could have been effected. Messrs. Chickering & Sons refused to do this on principle.

A word for Messrs. Steinway & Sons. The only complete testimony which can prove that Greener's claim on the movable rail in upright pianos is worthless was secured after years of labor and expense by Messrs. Steinway & Sons. Five thousand dollars will not cover their outlay in Europe and here on that account.

Steinway & Sons could have settled with Greener without the outlay of one cent, and had they done so the balance of the piano trade would have been mulcted out of tens of thousands of dollars.

With all due respect for the gentlemen who have settled, we believe that the only proper course would have been to refuse to negotiate with Greener or his lawyer.

Hallett & Cumston made a very unique settlement with Greener's lawyer. A paper was drawn up in which Hallett & Cumston agree to pay to Jacob Greener \$1,000

on the day that the United States Supreme Court, at Washington, D. C., shall decide that Jacob Greener's patent on the movable rail in upright pianos is valid. Can anyone settle with Greener after this?

WEBER is doing some curious advertising. The firm offers a 7½ octave upright piano, three strings, &c., for the next thirty days at \$425, delivered free of charge within twenty-five miles of the warehouse here, on the payment of \$100 cash and \$25 in monthly installments.

Isn't that rather high-priced?

IN reply to numerous inquiries we state that the *diapason normal*, or French pitch, established in 1859, which recently was adopted as the general European pitch at the Vienna meeting, is 870 vibrations for A.

## Another Triumph for Geo. Gemünder.

(Communication.)

A FEW months since some violin makers tried their best in heralding into the world their highest awards at Philadelphia and New Orleans, and they asserted to have finally found out the secret of the tone production in the Cremonese violins, by the discovery of the balsam pine wood. The wonderful idea! They have the wood, now they can make masterpieces of violins!! Mind, dear reader, in future our painters need only to have the right colors and they all will make masterpieces like Raphael's or Michael Angelo's; our sculptors need only the right kind of marble and Praxiteles will be outmatched!

Moreover, these people seem to forget that it is an established fact that the tone production of the Cremonese heroes has been reached, nay, even been surpassed, by George Gemünder, of Astoria, N. Y., not only by means of his careful selection of the wood, but also by his persevering studies of acoustics and the principles of the Italian masters; and, therefore, the unparalleled qualities of his instruments is publicly acknowledged by the greatest connoisseurs and artists at the exhibitions at Vienna, Amsterdam, Nice and London, where his works were pronounced not only fine instruments, nay, but genuine masterpieces of the Italian masters, as it was said that no living maker could make such wonderful works.

Beholding these facts, fanatics only can speak of violin making as of a lost art. The science of tone production has proceeded with the spirit of the times, and moreover the characteristics and artistic finish which strike the eye and delight the heart of the connoisseur can only be made by a genius, born once in a century. But on reading the advertisements of some violin makers, the connoisseur feels his heart aching to see the shameless ill-use of the names of Stradivarius and Guarnerius, and he can only pity those men who in their ignorance assert that their violins are true imitations of these masters. The violin makers themselves would be ashamed of their own advertisements if their eyes were cultivated enough to recognize and to appreciate the grandeur in the works of the Italians.

Before closing these lines a few words concerning the late London Inventions Exposition. The nationally enlightened Englishmen-jury awarded a silver medal as highest medal to George Gemünder for "best imitations of the Italian masterpieces," while they awarded gold medals to English firms, principally for cheap-priced violins!! To crown their work the jurors pronounced two Gemünder violins as genuine Italian ones, and withheld the genuine Joseph Guarnerius, contributed by George Gemünder to the loan collection, from exhibition, doubting the origin, but not daring to make a decision, probably in remembrance of the days of the Emperor Violin at Vienna!

A LOVER OF THE VIOLIN.

—The Guild piano is very popular throughout New York State and Pennsylvania. In these States Mr. Guild has lately been traveling and has secured splendid and remunerative orders for his instruments.

## WE OFFER FOR SALE

A GENUINE


STRADIVARIUS

VIOLIN.

Beautiful Instrument

PRICE, \$1,500.

**JOHN FRIEDRICH & BRO.**  
IMPORTERS & MANUFACTURERS OF  
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Artistic imitations of the best Italian models our speciality.  
A variety of old and new instruments, artist's bows, strings &c.  
constantly on hand. Repairing done in a superior manner

ILLUSTRATED CATALOGUE ON! APPLICATION.

## OUR OWN MADE

**VIOLINS,**

IMITATIONS OF

MAGINI,

GUARNERI,

—AND—

STRADIVARI,

\$100 TO \$150.

## Decision in a "Baus" Case.

**D**URING the fall of 1882 and the spring of 1883 Augustus Baus & Co. consigned pianos to George O. Demuth, a piano and organ dealer in Baltimore. Demuth failed in April, 1884, and when upon receiving notice of the failure Mr. Baus went to Baltimore, he found an empty store but no trace of the pianos. The firm subsequently learned that one Samuel J. Smith had removed the pianos and had sold them to various parties, one among them being the now defunct firm of Nimmo & Henneman.

Smith, upon being interrogated by the attorney of Messrs. Baus, Mr. William Reynolds, who demanded either the pianos or their value, refused to move in the matter, whereupon suit was entered against him in the Superior Court of the city of Baltimore.

After the suit had been instituted, Smith called upon Mr. Reynolds and admitted, and subsequently made an affidavit to the effect, that he had removed the pianos from the store, but as a purchaser, having bought them of one Samuels, who claimed to be the owner. Without withdrawing the suit against Smith, Mr. Reynolds, in behalf of Augustus Baus & Co., entered suit against Samuels.

The issues were joined on November 24, and Samuels claimed that the pianos of Baus that were in Demuth's store were virtually bought from Baus & Co. by Demuth, because the latter had given accommodation notes to the firm. The judge decided that the pianos were not sold to Demuth, but, as Baus & Co. claimed, were consigned, and also decided that the transaction between Demuth and Samuels was a nullity and conveyed no interest in the pianos to Samuels, and, as the latter never took them away from Demuth's store, he could not be said to have converted them to his own use, and therefore the action could not be maintained against Samuels.

The suit against Smith will now be pressed by Messrs. Baus & Co., as Smith had taken possession of the pianos and converted them to his use. His sworn testimony in form of the affidavit of Smith given to Reynolds will be used against him. Baus & Co. will win the case against Smith. The amount involved covers the value of five pianos.

## Hard Facts.

In the worst of times the prudent American has something to fall back upon while waiting for a resumption of business activity. The English workman, on the other hand, especially if he have wife and children, lives literally from hand to mouth, and has come to regard the workhouse as his regular resource when he is out of employment for a few weeks, and as his natural home when advancing age precludes him from further labor.

The vast army of paupers, amounting for England and Wales alone to more than 800,000, is in major part composed of persons who are willing to work and who would be willing to save if the wages they received when employed left them the smallest margin for so doing.

The constant pressure downward exercised by free trade on the rate of remuneration for labor is not only weakening the English race physically, as we learn from competent criticisms on the recruits of late years, but is crushing out its sense of personal dignity. English paupers look on public relief as no degradation, and the constant appearance in the courts of sons and daughters charged with allowing their aged parents to "come on the parish" shows a moral degeneracy which cannot be paralleled in any other civilized country. The corollary of the establishment of free trade here would be the institution of a gigantic system of poor relief. The two things are inseparable, and if we do not want the one we must firmly reject the other.

The above is from the New York Daily Telegraph.

## Montreal Trade.

**S**EVERAL agencies have lately changed hands in Montreal. Knabe and J. & C. Fischer, for many years controlled by Laurent Laforce & Co., are now advertised by L. E. N. Pratte, while direction of the Hardman is handed over to Laurent Laforce & Co. For a generation this latter has been the leading French house in the city, but it has always done business on the quiet, conservative plan, and confined its operations almost exclusively to its own nationality. For the future they will "run" the Hardman as their leading piano. De Zouche & Atwater took the Hardman for a year or two and put it on a good basis in this market.

The New York Piano Company have concentrated their forces at their headquarters here and report business very good. They used to advertise branches at Quebec, Ottawa, Toronto and Winnipeg, but by degrees these have been relinquished, till a month ago the Winnipeg branch was withdrawn. Mr. H. Prince is their successor in the latter city. He has secured the Behr Brothers & Co. and the Emerson agencies. Montreal business is generally very bad, thanks to smallpox and race troubles, but the piano trade has suffered from other causes, principally overcrowding, the number of traders (down to the sewing-machine men, who have lately taken it up) being enough to supply a population of twice the size.

## Factory Hints

"T. J. B." writes to the *Scientific American* for a recipe for preparing a good glue to use with pine wood. A. Use an ordinary glue to which a little glycerine has been added. It is best to use the glue while hot. 2. A recipe for preparing a walnut and mahogany stain? A. To stain black walnut: Take 1 quart

water, 1½ ounce washing-soda, 2½ ounces Vandyke brown, ¼ ounce bichromate of potash. Boil for ten minutes and apply either in a hot or cold state. For mahogany. Boil ½ pound madder and 2 ounces logwood chips in a gallon of water; brush well over the wood while hot; when dry go over the whole with a pearl-ash solution, 2 drachms to the quart. 3. What kind of varnish to use after such furniture is stained? A. A good mahogany varnish consists of sorted gum anime 8 pounds, clarified oil 3 gallons, litharge and pure dried sugar of lead each ¼ pound; boil till it strings well, then cool a little, thin with oil of turpentine, 5½ gallons, and strain.

## New York Pianos in Boston.

**N**EW YORK pianos are sold by the following firms in Boston:

Oliver Ditson & Co.	Hazleton Brothers.
W. H. Berry	J. & C. Fischer.
Smith American Company	Kranich & Bach.
	George Steck & Co.
M. Steinert & Sons	Steinway & Sons.
	A. Weber.
White, Smith & Co.	Ernest Gabler & Brother.
Estey Company's Branch	Haines Brothers.
	Hardman, Peck & Co.
Harwood & Beardsley	Decker Brothers.
Bijou Warerooms	W. E. Wheelock & Co.
Palace of Music	Estey Company.
C. D. Blake	Sohmer & Co.
E. W. Tyler	Behr Brothers & Co.
Hunt Brothers	Decker & Son.
	F. G. Smith (Bradbury).
	Jacob Brothers.
	Schubert Company.
	William Knabe & Co., Balti-
	more and New York.
	Stultz & Bauer.
	Behning & Son.

## Boston Pianos in New York.

Boston pianos are sold by the following firms in New York:

J. Burns Brown	C. C. Briggs & Co.
W. F. Tway	Hallett & Davis.
E. H. McEwen Company	Emerson Piano Company.
	Hallett & Cumston.
J. N. Pattison	New England Piano Company.
William A. Pond & Co.	Guild Piano Company.
	Ivers & Pond Piano Company.
Messrs. Chickering & Sons	and the Mason & Hamlin Organ
and Piano Company	have their own branch houses in New York,
	and so have Messrs. William Knabe & Co., of Baltimore.
	C. D. Pease & Co. sell to several Boston houses.

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Miss Garrigue refers by permission to her instructors:  
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### HERR CARL FAELTEN,

chief piano master of the Raff Conservatory at Frankfurt, who has already won a foremost position in America as artist and teacher, has been secured for a term of years, and will devote his entire time to the institution in class and private lessons.

### SIGNOR LEANDRO CAMPANARI,

of Milan, violin virtuoso and teacher, well known as first violin and soloist in the Boston Symphony orchestra under Herr Gerike, has been secured for the violin school and will give class and private lessons only at the Conservatory.

### PROF. WM. J. ROLFE, A.M.,

has been elected principal of the School of General Literature, and will give instruction in English Literature, both by lectures and by class instruction. A general class meeting, twice a week (20 lessons), \$5.00. Special advanced classes, limited to ten pupils, \$7.00 per term. Other branches, under best teachers, \$5.00 per term. Provision not heretofore available has been made for the

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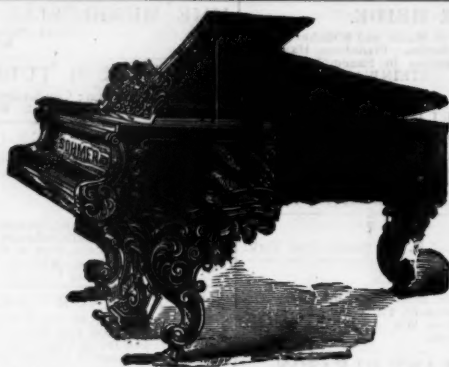
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During the past years the business grew so rapidly that larger manufacturing facilities had to be secured, and subsequently, upon certain arrangements, a large factory building thoroughly adapted for Piano making was erected on 128th Street, between Lexington and Third Avenues, which was finished during the Summer, and is now occupied by **BEHNING & SON**.

The building is one of the most attractive in Harlem, and is seven stories in height, with a large basement containing boiler, engine and woodworking machinery of all kinds. Large workrooms are systematically arranged and all of them well-lighted, where all the parts of piano manufacturing are intelligently conducted under the direct control of the firm, for Messrs. **BEHNING & SON** believe in a personal supervision of the work in the factory.

There is probably not a cleaner looking piano factory anywhere to be found than the Behning, and in all the departments, the case-making, varnishing, bellying, finishing and regulating, and even packing and shipping departments, the best order prevails. Strict discipline is enforced, everybody being subject to printed rules distributed throughout the factory and no exceptions made, not even with the youngest son of Mr. Behning (now 17 years of age) who is an apprentice in the factory.

**BEHNING & SON** attribute part of their success to the care and attention they bestow upon their case-making and all their woodwork departments, and it must be admitted that the cases of Behning, both in solidity of construction and in finish, as well as in artistic conception and design, are to-day recognized as amongst the most attractive in the piano market.

On the strength of this one feature and the general durability of the Behning Piano, its powerful and sympathetic tone, its successful scale and its general excellences it has become a favorite with a large number of desirable agents who are enthusiastic about these instruments. It is unnecessary to mention the names of these agents, as this is strictly the business of Messrs. **BEHNING & SON**.

The firm, consisting of Messrs. HENRY BEHNING, Sr., and Jr., is assisted in its extensive business by the following capable gentlemen: Traveling Salesman, Mr. REINHARD KOCHMANN; Bookkeeper, ALBERT BEHNING; Retail Salesmen, JOHN F. WOOD, VICTOR J. BECKER and W. F. MAEDER. The retail warerooms at No. 3 WEST 14TH STREET, are among the most attractive on the street, and a special up-town wareroom is located on the first floor of the factory.



—A part of the lower floor of Vose & Son's piano factory, Boston, is to let.

—Mr. Lucien Wulsin, of D. H. Baldwin & Co., informs us that he will be in New York during January.

—The Stultz & Bauer full iron frame upright pianos have turned out to be excellent instruments in every particular.

—Mr. Joseph Flanner, of Louis Grunewald, New Orleans, informs us that his firm continues to do a remarkably heavy trade.

—The building of the Brand Manufacturing Company, New Britain, Conn., was destroyed by fire last week. Rebuilding has already been begun.

—Two sons of W. H. Jewett, Boston, are now running the business of W. H. Jewett & Co. The piano factory is located at Leominster, Mass.

—A Western musical paper sends out a postal with following request: "Please send without delay any items you may have for publication in the trade news column. N. B.—Make items short as possible."

—Mr. J. Burns Brown, the energetic representative of the Briggs and other pianos at No. 8 Union square, left his card at our office on Monday forenoon with this inscription: "13-lb. female; Baby Grand." What does it mean?

—The statement in our last issue that the pianos of the A. B. Chase Organ Company, of Norwalk, Ohio, contain a first-class action was true, but we were misinformed as to the manufacture. We should have stated that the first-class action used in those pianos is made by Messrs. Strauch Brothers, the well-known action makers of this city.

—We know of a manufacturing business in the music trade where an article is made on which there is a clear profit of 35 to 40 per cent., and no risks, as all the best jobbing firms in the country order the article and pay for it at once; in fact, are anxious to get it. The manufacturer requires capital, as in his present condition he cannot supply the demand. He is willing to arrange for a small stock company, say, with from \$10,000 to \$15,000 capital. The capital will be made clear in two years. Patents, &c., that will cover everything. For information, if business is meant, address or call at THE MUSICAL COURIER.

—Behning & Son will close with this month the most prosperous business year in the history of the firm. The firm has never sold as many pianos in one year as they have sold during 1885. The new factory, a cut of which appears in this issue of THE MUSICAL COURIER, is a spot that should be visited by every dealer coming to town.

—We are informed by the Paris action manufacturers, Herrburger-Schwander, as follows: "The action factory was founded by Mr. Schwander, my father-in-law, and I am the sole proprietor of the firm, doing business under my own name, Herrburger-Schwander. Mr. Henry Schwander is a manufacturer of pianos, successor of Dietrich, and has no interest in my business."

—Mr. Alexander M. Davis, for many years past manager of the Boston branch of the Estey Company, is, since yesterday, manager of the Boston *Manufacturers' Gazette*, a journal published in the interests of New England manufacturers.

—Our New Orleans correspondent informs us that the musical exhibit is not at all in shape yet, the only display that can claim attention at present being that of Louis Grunewald.

—The action factory of Sylvester Tower, at Cambridgeport, Mass., is running full capacity, and Mr. Tower has never before had such large orders for his actions.

—Carl Hoffman, of Leavenworth, Kan., has just published for piano "Le Papillon Valse," "Blizzard Galop," "L'Esperanza Valse" and "Serenata."

—The annual ball of the Baltimore piano-makers took place last Monday night at Germania Maennerchor Hall in that city.

**WANTED**—Immediately a competent and sober pianotuner. **SHREINER'S MUSIC HOUSE, Savannah, Ga.**

#### It was Charged with Electricity.

**G.** W. NORRIS, a piano dealer, occupies an iron-front building at 604 Washington-st., Boston. Last Wednesday evening, during the rain storm, an electric light wire became detached from its fastening in the roof, and, coming in contact with the iron, the entire front of the building was soon heavily charged with electricity. Several persons experienced slight shocks on touching anything metallic about the building, and three persons who leaned against a brass railing which extends across the store window were curiously affected.

Mr. Alma E. Norris, a son of the proprietor, who placed both hands on the bar, near the end next the iron door-post, in addition to being violently hurled into the street—half way across, one person said—had his face, which did not touch any metal, painfully, though not seriously burned.

Frank McNish, the acrobat, of McNish, Johnson & Slavin's Minstrels, paused to scan the glittering display in the store window. He took hold of the little brass rail and got a frightful shock. For the next two minutes he tackled that rail with all the vim of a wrestler working for a lock. He went over it and under it, and clung to it like a brother, with a series of contortions that set all his previous performances of "silence and fun" completely in the shade. Luckily he was not silent, however, and Patrolman Knight, on hearing his vehement remarks, came to the rescue, being obliged to pull him off by main strength. As he was freed from the bar he shot backward

almost as though propelled from a catapult and landed in the street, as Mr. Norris had done.

The bar was regarded with great curiosity by a number of persons, who had collected, awaiting doubtless another victim. He soon came in the person of William C. Lash, of 257 Shawmut-av. Mr. Lash got a very serious shock, being rendered insensible and requiring the aid of a police ambulance to reach his home, where, at last accounts, he is recovering, and will undoubtedly escape serious injury. Patrolman Knight then mounted guard over that rail, and was pretty busy keeping people away from it, until word was sent to the Brush Company's headquarters and a lineman cut the wire from the circuit.

#### False Rumors.

**T**HE statement published in several music trade papers to the effect that Messrs. Boardman & Gray, of Albany, are rebuilding their old factory is officially silenced by the following letter to THE MUSICAL COURIER:

ALBANY, November 22, 1885.

*Editors Musical Courier:*

We are at present manufacturing pianos at Nos. 543, 545, and 547 Broadway, having secured the large four-story building once occupied by the late J. H. Hidley, of this city, situated in front of the New York Central Railroad depot.

We will probably build in the spring, unless we find some suitable building that will make a good factory. We are in running order again, and turning out more pianos than before the fire, and judging from the orders now coming in will have to increase our force. Yours truly,

BOARDMAN & GRAY.

## TO THE TRADE. MUSIC TRADE DIRECTORY.

**F**OR the first time in its history the Music Trade is about to have a **TRADE DIRECTORY** which will be reliable and valuable. In addition to the names and addresses of the firms in the trade in the United States, there will also be a **MUSICAL PROFESSION DIRECTORY** included. The book will be a closely-printed volume of 200 and odd pages.

The price of advertising in this new and valuable directory, which will be published shortly after December 1, is as follows:

One page before Title page, . . . . .	\$60.00
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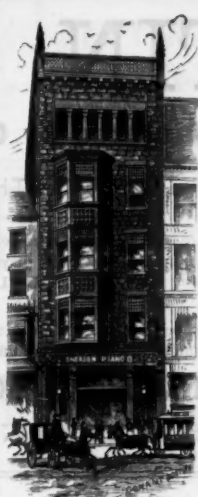
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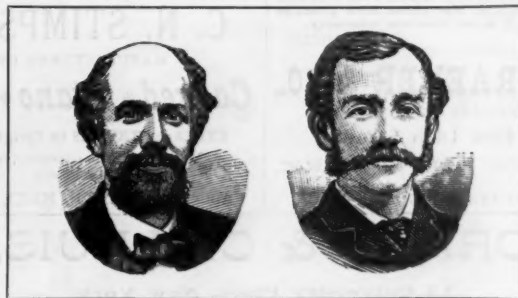
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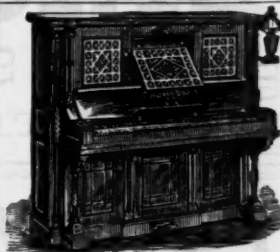
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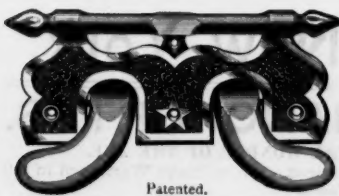
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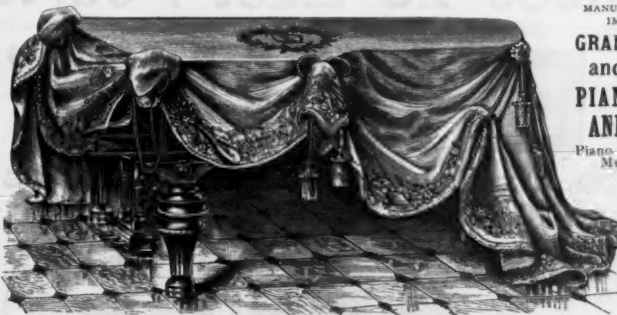
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